SOLOS FOR TREBLE INSTRUMENT
ESPECIALLY SOPRANO RECORDER

COLLECTION 9
AMERICAN INDIAN MELODIES

Arranged by Clark Kimberling

Here you'll find a treasure of free sheet music! Use the music however you wish – but always keep these two things:

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Collection 9 has 60 solos. They are arranged especially to show the amazing capabilities of the soprano recorder, but they also play well on violin, flute, clarinet, oboe, and other modern instruments.

Many of the solos include newly composed contrasting segments, especially in cases of very short originals. The arrangements develop melodies through upward transpositions, ornamentations, and additions of note not found in the original melodies. To locate original versions, use Historical Notes 9 and Google.

When performing these arrangements, use a sound system and/or a percussionist.

A percussionist can work wonders – and manage your sound system.

The solos can be grouped in various ways to indicate their origins, purposes, and performance possibilities.

Melodies sung in connection with dances

Alligator Dance Song (Seminole)
Blackbird Dance Song (Seminole)
Children's Lightningbug Dance Song (Seminole)
Circle Dance Song (Maidu)
Cypress Swamp Hunting Dance Song (Seminole)
Dancing Song of the Skunk (Mandan)
Hinata Dance Song (Seminole)

Opening Song of Flower Dance (Maidu)
Social Dance Song (Maidu)
Song of the Duck Dance (Maidu)
Sun and Moon (Lakota)
Sun Dance Song (Arapaho)

Dream songs

Behold the Dawn (Lakota)
Dream of Buffalo (Lakota)
Dream Song (Ute)
Sun and Moon (Lakota)
A Yellow Star (Pawnee)

Warrior songs

Crow Indian, Watch Your Horses (Lakota)
Friends, Go On (Lakota)
I Have Conquered Them (Lakota)
Song of the Strong Heart Society (Lakota)
Those Are Not My Interest (Lakota)
We Cannot Turn Back (Cheyenne)
A Wolf I Considered Myself (Lakota)

Worship songs

La Framboise (Dakota)
Lacquiparle (Dakota)
Renville (Dakota)

Healing songs

An Appeal to the Bear (Lakota)
My Grandfather the Sun (Cheyenne)
Sitting Bull's Medicine Song (Lakota)

Love melodies

Be Afraid, Indeed! (Dakota)
I Am Going to Marry Another Man (Cheyenne)
Scarlet Eagle (Dakota)
Why Should I Be Jealous? (Ojibwe)

Play songs and children's songs

Ball Game Song (Seminole)
Children's Lightningbug Dance Song (Seminole)
Híganúyahí (Cherokee)
Woman's Game Song (Maidu)
Yo Wi Danuwe Yowide-Danuwe (Cherokee)

PLAYING THE SOLOS

The fact that these solos are unaccompanied heightens the opportunities for individual interpretation. The solos are free of dynamic markings, and considerable liberties may be taken with the suggested tempo markings.

Both recorder and flute are capable of a wide spectrum of articulation, ranging from slurring to extreme staccato-with-chiff, or staccatissimo so short as to be useful as a kind of pianissimo playing. In a few of the solos (e.g., **La Framboise, Renville**), passages are marked "staccatissimo" – but the interpretation of this and other articulations may vary greatly from one player to another.

Mordents, indicated by a short wavy line above or below a note, as in **Behold the Dawn** and **Dream Song,** usually mean three fast slurred notes (ABA in measure 24), but – where there is sufficient time and at the performer's discretion – they may be stretched to five notes.

It is important, when soloing, to accent important notes in order to maintain a "beat." This is especially true when a downbeat-note is preceded by a higher note, as in **Father Gave Me a Pipe.**

NOTES FOR RECORDER PLAYERS

Very high notes on a soprano recorder, beginning at high C (that's c^3, printed two lines above the treble-clef staff, pitched an octave higher), are listed here with fingerings. These are all played with half-open thumb hole.

Note	Left hand	Right hand
c^3	2	2,3
$c\#^3$	2,4	2,4,5
d^3	2,4	2,4
$d\#^3$	3,4	3,4
e^3	3	all open
f'^3	3,4	3,4,5
$f\#^3$	3	3
g^3	2	2
a^3	2	2,4
c^4 (highest note on a piano)	3	2,4
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The very high notes are best used in staccato playing, and then, sparingly, usually near the end of a piece, as in **Híganúyahí** and **Woman's Game Song.** A philosophical approach to the high notes is that they should be cultivated for the simple reason that they are "there" – with their own kinds of musical possibilities, just as the notes on various ethnic flutes offer their own special characteristics.

Many recorder players use a modern vibrato, based on diaphragm or throat motion, or some combination of those two. Players apply vibrato to music composed after 1800 in much that same way that flautists, violinists, and vocalists do. Well-modulated vibrato is highly recommended for the solos in this collection. Tones that are held for more than one second, such as a high note at the end of a phrase and especially at the end of a piece, may be played in the manner of many vocalists: start the tone straight, then develop vibrato gradually over a short time interval, until full vibrato is "on" for most of the duration. See **Whistle Melody** for special attention to vibrato.

At least two other special effects should be cultivated by recorder players: chiff and recorder-glissando. The word *chiff* (from the sound made by the chiff-chaff, a European warbler) is often applied to sounds made on certain pipe organs, especially fine tracker organs, as well as electronic organs that explicitly offer a chiff option. While chiff is possible on almost all the notes of a soprano recorder, it is fairly easy to produce truly remarkable chiffs in the lowest octave. In fact, one may speak of *octave-chiff* for these lower notes, obtained by plosive overblowing "just right." As the name suggests, the attack on the note actually causes the note an octave above to sound briefly, like an accented grace-note. Chiffing can add quite an intriguing percussive effect; as in **Be Afraid, Indeed; Tukuminguak's Song; Woman's Game Song;** and many others.

The other special effect, recorder-glissando, is denoted by a straight segment between two notes. Ascending recorder glissandi work especially well between certain pairs of notes, such as e^2 to g^2 and e^2 to a^2. Descending favorites are d^2 to d^1 and d^2 to f'^1. To perform these, simply roll the fingers gradually from one fingering to the other. Examples: **Song in Honor of Gabriel Renville.** Recorder-glissando differs from ordinary glissando, in which intermediate scale notes are rapidly fingered and slurred, as in **An Appeal to the Bear** and **Ball Game Song.**

NOTES FOR FLUTE PLAYERS

Bottom C on a flute is middle C on a piano, but when a soprano recorder plays the same written note (the lowest on the instrument), the sound is actually an octave higher. In other words, loosely speaking, the recorder plays an octave higher than the flute. Consequently, music written for soprano recorder, when played on flute, is pitched a bit lower than most flute music. When played as written on flute, the solos in this collection have a pleasing low effect and, in some cases, may be regarded as specialized flute music, especially if amplified by a sound system.

INVITE A PERCUSSIONIST

Many of the solos lend themselves to the sort of accompaniment that skilled percussionists can easily provide. Feel free to use your own recorded background sounds (perhaps managed by your percussionist).

Keep in mind that a drum was almost always used when an American Indian sang a solo, and several drums were used during dance songs.

Foot-tapping can be used during many of the solos in the collection, and it is explicitly called for in **Behold the Dawn, The Legend of Superman and Coyote, Opening Song of Flower Dance,** and **Song in Honor of Gabriel Renville.**

ARRANGEMENTS

In order to adapt melodies as originally published, certain techniques of arrangement have been applied. One objective has been for each finished arrangement to occupy a full page, and another has been that each arrangement should take advantage of special characteristics of the recorder or flute. Perhaps the most obvious technique for such objectives is upward transposition, as in **Blackbird Dance Song, Katcina,** and **Lacquiparle.**

A second technique is the *contrasting phrase*; that is, one that separates renderings of the original melody. Take a look, for example, at **Woman's Game Song:** the original melody occupies measures 1-17; then a contrasting phrase (18-27) bridges to a second appearance of the melody.

Another technique is *chording*. With a one-note-at-a-time instrument, chords, in the usual sense, are not available. However, playing the notes of chords rapidly in succession can achieve desirable harmonic effects and also enhance a melody in other ways. Examples: **Father Gave Me a Pipe, Híganúyahí Hinata,** and **Dance Song.**

For a list of all the solos, consult **Historical Notes 9,** which includes Internet links and provides access to all 12 collections in this series:

Collection 1: African-American and Jamaican Melodies
Collection 2: Christmas Carols
Collection 3: Irish Melodies
Collection 4: Americana to 1865
Collection 5: Americana after 1865
Collection 6: British Melodies
Collection 7: Melodies by Women Composers
Collection 8: Eastern European and Jewish Melodies
Collection 9: American Indian Melodies
Collection 10: Latin American Melodies
Collection 11: African Melodies
Collection 12: Western European Melodies

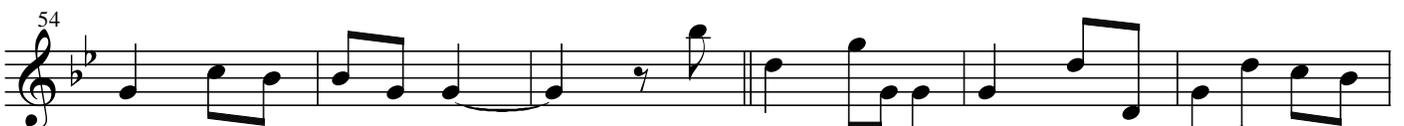
ALLIGATOR DANCE SONG

Seminole
arr. Clark Kimberling

F. Densmore: Seminole Music, no. 68, page 94

Source: Densmore: Teton Sioux, No. 87, p. 263

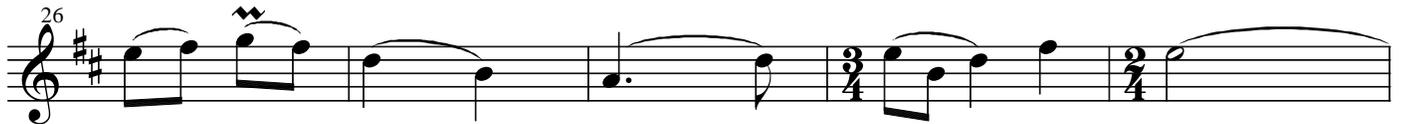
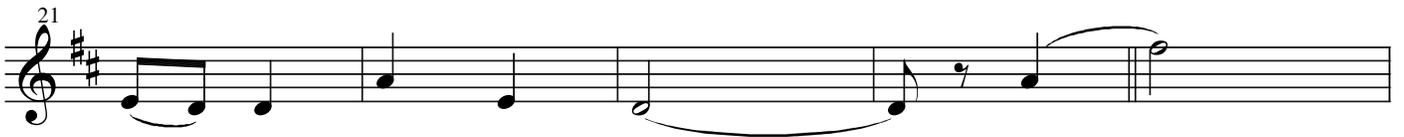
F. Densmore: Seminole Music, no. 223, page 190

Source: Riggs, p 476(music) 460(text VII)

BEHOLD THE DAWN
Lakota
arr. Clark Kimberling
= 126
Tap foot, 1st beat each measure. Use plenty of chiff.
Tap every beat.
Copyright © 2006, Clark Kimberling
Source: Densmore: Teton Sioux Music, No. 80, p. 250

F. Densmore: Seminole Music, no. 124, page 118

BLACK CROW

Papago
arr. Clark Kimberling

F. Densmore: Papago Music, no. 158, page 209

THE BUTTERFLY YOU PAINTED
HAS FLOWN AWAY
Pueblo
arr. Clark Kimberling
= 116
Copyright © 2006, Clark Kimberling
Source: Densmore: Music of Acoma, Isleta,...Pueblos No. 39, page 56

CANOE SONG

Seneca
arr. Clark Kimberling

Source: CarryItOnP.Seeger

F. Densmore: Seminole Music, no. 199, page 152

Source: Densmore: Music of the Maidu Indians (Southwest Museum, Los Angeles), p. 30

COME HOME, BABY IS CRYING
Maidu (Northern California)
arr. Clark Kimberling
= 96
5
9
13
17
22
26
30
34
38
42
Copyright © 2006, Clark Kimberling
Source: Densmore: Music of the Maidu Indians (Southwest Museum, Los Angeles), p.38

Source: Densmore: Teton Sioux, No. 127, p. 337

F. Densmore: Seminole Music, no. 28, page 68

Source: Densmore: *Mandan and Hidatsa Music* No 36, p. 93

Source: Densmore: Choctaw Music, page 180

Source: Densmore: Menominee Music, No. 52, p. 84

F. Densmore: Northern Ute Music, no. 110, page 193

F. Densmore: Pawnee Music, no. 85, page 115

FRIENDS, GO ON

Lakota
arr. Clark Kimberling

Source: Densmore: Teton Sioux, No. 128, p. 338

Source: Website (use Google) transcribed/publ by John Philip Sousa

F. Densmore: Seminole Music, no. 110, page 112

Source: Densmore: Teton Sioux, No. 145, p. 362

Source: Densmore: Cheyenne and Arapaho Music (Southwest Museum Papers No. 10), p.104

I AM STANDING TILL DAYLIGHT
Ojibwe
arr. Clark Kimberling
= 108
7
13
19
24
30
36
41
46
Copyright © 2006, Clark Kimberling
Source: Densmore: Chippewa Music v. 1 p. 190

Source: Densmore: *Teton Sioux Music,* No. 28, p. 142.

Source: Benjamin Ives Gilman, Hopi Songs, 1908 microfiche ILL

LACQUIPARLE

Joseph Renville (Dakota)
arr. Clark Kimberling

LA FRAMBOISE
Joseph Renville (Dakota)
arr. Clark Kimberling
= 112
9
19
faster:
= 126
legato
26
32
39
46
faster:
= 144
staccatissimo, with chiff
52
58
no vibrato
65
no vib.
no vib.

Source: Densmore: Yuman and Yaqui Music no. 33, p. 92

Source: Densmore: Yuman and Yaqui Music no. 33, p. 93

Source: Densmore: Yuman and Yaqui Music no. 33, p. 95

Source: Densmore: Cheyenne and Arapaho Music (Southwest Museum Papers No. 10, p. 55)

Source: Densmore: Chippewa Music v. 1 p. 162

OPENING SONG OF FLOWER DANCE

Pueblo
arr. Clark Kimberling

Stem-down notes indicate foot-taps or drum-beats.

7

13

19

25

31

37

Source: Densmore: Music of Acoma, Isleta,...Pueblos No. 26, page 35

Source: Densmore: Choctaw Music, page 179

RENVILLE

Joseph Renville (Dakota)
arr. Clark Kimberling

♩ = 112

9

19

26

32

39

46

52

57

staccatissimo

63

69

THE ROCKS ARE MAKING A NOISE

Papago
arr. Clark Kimberling

F. Densmore: Papago Music, no. 28, page 55

Source: Riggs, p 476(music) 460(text VII)

SITTING BULL'S MEDICINE SONG
Lakota
arr. Clark Kimberling
= 63
= 63
= 63
Copyright © 2006, Clark Kimberling
Source: Densmore: Teton Sioux Music, No. 91, p. 272

Source: Densmore: Music of the Maidu Indians (Southwest Museum, Los Angeles), p. 26

Source: Densmore: Chippewa Music v. 1 p. 87

F. Densmore: Seminole Music, no. 216, page 183

Source: Densmore: Teton Sioux

SONG OF THE DUCK DANCE
Maidu (Northern California)
arr. Clark Kimberling
= 84 or faster
faster
Copyright © 2006, Clark Kimberling
Source: Densmore: Music of the Maidu Indians (Southwest Museum, Los Angeles), p.19

Source: Densmore: Music of the Maidu Indians (Southwest Museum, Los Angeles), p. 35

SONG OF THE STRONG HEART SOCIETY

Lakota
arr. Clark Kimberling

Source: Densmore: *Teton Sioux Music*, No. 117, p. 323

F. Densmore: Pawnee Music, no. 22, page 49

Source: Densmore: Teton Sioux, No. 25, p. 139

Source: Densmore: Cheyenne and Arapaho Music (Southwest Museum Papers No. 10), p.81

THOSE ARE NOT MY INTEREST
Lakota
arr. Clark Kimberling
= 126
Copyright © 2006, Clark Kimberling
Source: Densmore: Teton Sioux Music, No. 125-6, p. 334-6

TUKUMINGUAK'S SONG
Greenland, 1909
arr. Clark Kimberling
= 88 (Not in strict time.)

Source: Densmore: Cheyenne and Arapaho Music (Southwest Museum Papers No. 10), p.67

Source: Densmore: Cheyenne and Arapaho Music (Southwest Museum Papers No. 10)

Source: Densmore: Choctaw Music, page 130

WHY SHOULD I BE JEALOUS?

Ojibwe
arr. Clark Kimberling

Source: Densmore: Chippewa Music v. 1 p. 151

Source: Densmore: Teton Sioux, No. 129, p. 339

WOMAN'S GAME SONG
Maidu (Northern California)
arr. Clark Kimberling
= 126
very chiffy
no chiff
Copyright © 2006, Clark Kimberling
Source: Densmore: Music of the Maidu Indians (Southwest Museum, Los Angeles), p.44

F. Densmore: Pawnee Music, no. 57, page 84

Source: Website (use Google) transcribed/publ by John Philip Sousa